



Sustain

Sunday December 1, 2019

**ESPRIT
ORCHESTRA**

**Alex Pauk
Founding Music Director
& Conductor**

Season Sponsor

BMO  **Financial Group**

Supporting great
contemporary
music, **locally.**

BMO



We're here to help.™

At BMO, we take pride in our local communities. That's why, each year, through various donations and sponsorships we are committed to providing our support. BMO is proud to support **Esprit Orchestra** and to be the 2019/20 season sponsor.

MUSIC DIRECTOR'S MESSAGE

Listening to Andrew Norman's *Sustain* is like stepping into another realm where you are transported by sounds ranging from delicate to powerfully intense, smoothly flowing to jaggedly pulsing, without having to make an effort to navigate your way. It is a captivating, transformational experience in which time is elastic. In fact, the piece can even make the listener forget about the passage of time. You may find yourself listening in new ways before you even realize it. Sometimes it makes you feel as though you are floating through space. I'm particularly pleased that many of you will be hearing this work subsequent to Esprit's previous performances of his works, *Play* and *Switch*, and that you have the chance to experience the evolution of this marvelous composer's work.

The world premiere of Adam Scime's *Afterglow* is a very special event in that the piece completes the orchestral triptych that Esprit has commissioned from the composer over the past several years. Here too, our audiences have been given the opportunity to experience a composer's evolution of style and technique at the beginning of a significant career. We're also pleased to have Véronique Mathieu make a return visit in an event that not only continues our strong connection with her but reflects a continuing collaborative stream of activity with Adam whose music she has championed.

Finally, we are presenting our second performance of José Evangelista's *Accelerando*, a work instilled with the same vigor and imagination that has been in his music from the very first pieces of his that we commissioned and performed in Esprit's early days.

Tonight's concert is a full realization of my intention to sustain musical relationships with composers over time so that we can all enjoy the pleasure of their creative evolution. Much of my programming has aimed to highlight compositions from the early stages of composers' careers through to their most mature expressions as artists. With this in mind I invite you to track what we'll be doing at our New Wave Festival in April, 2020 when a new, ambitious set of activities will launch the festival into an exciting trajectory for the future. An announcement with details will be reaching you soon.

A handwritten signature in black ink, reading "Alex Pauk". The signature is fluid and cursive, with the first name "Alex" and last name "Pauk" clearly distinguishable.

Alex Pauk, C.M.
Founding Music Director & Conductor

Sustain

ESPRIT ORCHESTRA

ALEX PAUK, Music Director and Conductor

Sunday December 1, 2019 | Koerner Hall

GUEST ARTISTS

Véronique Mathieu – violin

7:15pm

8:00pm

Pre-Concert Talk, hosted by Alexina Louie
Concert

PROGRAM

José Evangelista
(Canada)

Accelerando (2016)
for orchestra

Adam Scime
(Canada)

Afterglow (2019)**
a fantasy in one movement for violin and orchestra

INTERMISSION

Andrew Norman
(U.S.A.)

Sustain (2018)*
for orchestra

*Canadian Premiere

**World Premiere commissioned by Esprit with generous support from
The Michael and Sonja Koerner Charitable Foundation

ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

VIOLIN I

Stephen Sitarski, *concertmaster**

CHAIR SPONSORED BY
DAVID NOVAK

Corey Gemmell
CHAIR SPONSORED BY
DR.DAVID JEONG

Sandra Baron
Joanna Zabrowarna
Andréa Tyniec
Catherine Cosbey
Liz Johnston
Kathryn Sugden
Csaba Koczo
Clara Lee
Jeewon Kim
Patrick Goodwin
Lynn Kuo
Bijan Sepanji
Suhashini Arulanandam
Sarah Wiebe

VIOLIN II

Bethany Bergman*
CHAIR SPONSORED BY
JILL TAYLOR & CHARLES HAZELL

Hiroko Kagawa
CHAIR SPONSORED BY
DR.DAVID JEONG

Louise Pauls
Michael Sproule
Erica Beston
Laurel Mascarenhas
Jennifer Burford
Kenin McKay
Jennifer Martyn
Xiao Grabke
Sarah Fraser Raff
Elizabeth Loewen-Andrews
Leslie Ting
Aysel Taghi-Zada

VIOLA

Carolyn Blackwell*
CHAIR SPONSORED BY
EDRED FLAK

Rhyll Peel
Sheila Jaffé
Nick Papadakis
Tony Rapoport
Laurence Schaufele
Catherine Gray
Josh Greenlaw
Esme Allen-Creighton
Woosol Cho
Yosef Tamir
Bridget LaMarche

CELLO

Paul Widner*
CHAIR SPONSORED BY
BARBARA SUTHERLAND IN MEMORY
OF JOHN SUTHERLAND

Marianne Pack
CHAIR SPONSORED BY
BARBARA SUTHERLAND IN MEMORY
OF JOHN SUTHERLAND

Olga Laktionova
CHAIR SPONSORED BY
BARBARA SUTHERLAND IN MEMORY
OF JOHN SUTHERLAND

Margaret Gay
CHAIR SPONSORED BY
BARBARA SUTHERLAND IN MEMORY
OF JOHN SUTHERLAND

Elaine Thompson
Mary-Katherine Finch
Jill Vitols
Amy Laing
Shira Mani
Ashton Lim

BASS

Joseph Phillips*
CHAIR SPONSORED BY MAUREEN
TINGLEY

Rob Wolanski
Natalie Kemerer
Michael Cox
Neal Evans
Fil Stasiak
Travis Harrison
Daniel Lalonde

FLUTE

Doug Stewart*
Maria Pelletier, *piccolo*
Tristan Durie

OBOE

Clare Scholtz*
CHAIR SPONSORED BY
HELMUT REICHENBÄCHER &
JOHN STANLEY

Aleh Remezau
CHAIR SPONSORED BY ELLEN
KARP & BILL JOHNSTON

June Kim

CLARINET

Colleen Cook*
CHAIR SPONSORED BY
DAVID SHERR

Richard Thomson, *bass clarinet*
Michele Verheul

BASSOON

Jerry Robinson*
William Cannaway, *contrabassoon*
Sam Fraser

HORN

Christine Passmore*
Diane Doig
Gary Pattison
Linda Bronicheski

TRUMPET

Brendan Cassin*

Anita McAlister
CHAIR SPONSORED BY STANLEY
WITKIN

Michael Fedyshyn
Norman Engel

TROMBONE

David Archer*
David Pell
Megan Hodge, *bass trombone*

TUBA

Jennifer Stephen*

HARP

Sanya Eng*

PIANO

Stephen Clarke*
Talisa Blackman

PERCUSSION

Ryan Scott*
CHAIR SPONSORED BY
ROBERT MORASSUTTI

Mark Duggan
CHAIR SPONSORED BY
CHANTAL PERROT

Michelle Colton
Dan Morphy
Andrew Rasmus, *timpani*

**Denotes Principal Player*

ALEX PAUK

Founding Music Director and Conductor

Alex Pauk was inducted into the Order of Canada on September 23rd, 2015. Pauk revitalized orchestral life for composers across Canada by founding Esprit Orchestra in 1983 and devoting the organization to new music. Through building and sustaining Esprit's high calibre performances, commissioning program, innovative programming (70% Canadian), recordings, outreach projects, national and international tours, and multimedia ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor, he attains excellent performances on stage and in recordings. Pauk's commissioning of Canadian composers of all ages and stylistic trends is central to his work. In 2007, Pauk was a recipient of the Canada Council for the Arts Molson Prize, awarded to those who contribute to the cultural and intellectual heritage of Canada. Pauk's commitment to the community through Esprit has also garnered SOCAN and Chalmers Awards, as well as three Lieutenant Governor's Arts Awards. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and programming.

In addition to his work as a conductor, Alex Pauk has a prolific career as a composer, having written music for every kind of performing ensemble. Pauk has composed for and conducted more than sixty works for organizations such as the Société de musique contemporaine du Québec, CBC Vancouver Orchestra, New Music Concerts, Vancouver New Music Society, the Toronto Symphony Orchestra, and Esprit Orchestra.

Pauk graduated from the University of Toronto Faculty of Music in 1971. He currently resides in Toronto with his wife, Alexina Louie, who is his vital partner in the development of Esprit Orchestra.

STEPHEN SITARSKI

Concertmaster

Stephen SitarSKI enjoys an incredibly varied career as a violinist and conductor, and has built an excellent reputation nationally in performances of Baroque music through to jazz and modern. He is also a recognized conductor, adjudicator, music administrator, and teacher. In the contemporary classical music realm, Mr. SitarSKI has been on three tours of the United States with Art of Time Ensemble, the last being February 2018 with singer, songwriter, and guitarist Steven Page. He is also a regular member of Toronto New Music Concerts, Arraymusic, and Soundstreams, the last of which included a tour in May 2012 of Taiwan and China, performing works by Tan Dun and R. Murray Schafer.

As a soloist, Mr. SitarSKI frequently appears with many concertos in the standard repertoire as well as concertos written especially for him by Canadian composers such as Kelly-Marie Murphy and Glenn Buhr. In April 2019, he will perform Prokofiev's *Violin Concerto No. 2* with the Hamilton Philharmonic Orchestra, where he also serves as Concertmaster. Mr. SitarSKI is also Concertmaster of Esprit Orchestra, and held the same position with the Kitchener-Waterloo Symphony (KWS) for 15 seasons (1997 – 2012). In summer 2018, he served as Concertmaster for the orchestra performing the Mirvish Production of *The King and I*. Stephen has also been guest concertmaster across Canada and abroad.

Mr. SitarSKI has also added conducting to his roster of duties, having conducted the Mississauga and Georgian Bay Symphonies. Routinely heard throughout Canada on disc and on live radio broadcasts, SitarSKI has also performed countless television and film scores. Stephen has always maintained a hand at mentoring and teaching; he will mark his 15th year on a faculty of the National Youth Orchestra of Canada. In recognition of this, he was previously awarded the Queen's Jubilee Medal, a nomination submitted by the NYOC. In previous years, Stephen taught at Wilfrid Laurier University, the Glenn Gould School of the Royal Conservatory of Music, and the Banff Centre for the Arts.

He is an advocate for the mental and physical health of musicians, and has given talks about the mental strain of a musician's life.

VÉRONIQUE MATHIEU

Violin

Described as a violinist with 'chops to burn, and rock-solid musicianship' (The WholeNote), Canadian violinist Véronique Mathieu enjoys an exciting career as a soloist, chamber musician, and music educator. Her CD ARGOT was recently featured on a BBC series dedicated to the music of Lutoslawski, and receives frequent airplay in the US. Highlights from this season include the premiere of Adam Scime's violin concerto with Esprit Orchestra, concerto appearances in Brazil, Canada, China, and the USA, as well as the release of a third solo CD with pianist Jasmin Arakawa for Parma Records.

An avid contemporary music performer, Ms. Mathieu has commissioned and premiered many works by American and Canadian composers, and recorded for the CD series *New Music at Indiana University*, as well as the labels of Radio-Canada, Parma, Centrediscs, and Pheromone. She has performed as a soloist with orchestras such as the National Arts Centre Orchestra, Esprit Orchestra, Shenyang Symphony Orchestra (China), Saskatoon Symphony, Kokomo Symphony, Columbus Indiana Philharmonic, Montreal Contemporary Ensemble, and the Orquestra Sinfonica de Indaiatuba (Brazil).

Ms. Mathieu holds the David L. Kaplan Chair in Music at the University of Saskatchewan where she serves as an Associate Professor of Violin. She previously served on the faculty at State University of New York in Buffalo and the University of Kansas. Ms. Mathieu is a graduate of the Québec Conservatory, McGill University, the Indiana University Jacobs School of Music, and the Glenn Gould School in Toronto.

Visit www.veroniquemathieu.net

Biography courtesy of Véronique Mathieu

JOSÉ EVANGELISTA
Accelerando (2016)

Composer's Note:

Accelerando is centred around the idea of movement. More precisely, an engine set in motion.

Forward motion and acceleration can evoke progress; in this case, we are celebrating the progress accomplished by the Montréal subway network during its 50 years of operation. Finally, I associate our metro system with the idea of progress into the future, as a form of clean transportation energy.

Formally, my piece is built around a cyclical melody: the end is linked with the beginning, like a system of subway stations. The harmonic colour comes from a vertical reading of the cyclical melody. This movement parallels that of a train moving from one station to another.

The title of the piece refers to acceleration, and from a rhythmic point of view, the acceleration evolves between 40 and 132 beats per minute. I've also incorporated some of the familiar sounds of Metro trains.

ADAM SCIME
Afterglow (2019)

Composer's Note:

The visual effect of afterglow occurs when scattered fine dust particles suspended in the atmosphere produce blankets of whitish or pinkish arches of sunlight in broad cascading radiances. Afterglow may appear amid the highest reaching clouds among the hours of vanishing twilight or reflected off towering snowfields in mountain regions long after sunset.

Afterglow is the third installment in a triptych of pieces commissioned for the Esprit Orchestra. The first piece, *Rise*, was inspired by tide behavior in the ocean; the second piece, *Surfacing*, was inspired by various land formations; and this third and final installment, *Afterglow*, is inspired by the above phenomena occurring in our atmosphere. It is with the

**LOOKING FOR A PLACE TO
VOLUNTEER?**

FILL OUT OUR ONLINE FORM!

**[www.espritorchestra.com/
support/volunteer](http://www.espritorchestra.com/support/volunteer)**

warmest gratitude and humility that I thank Alex Pauk for providing immense support through the commissioning of these pieces. Being gifted the chance to collaborate with one of Canada's most important presenters of contemporary music has been fundamental toward my growth as an emerging composer. I would also like to thank the incredible violinist Véronique Mathieu – the soloist you will hear tonight. Véronique and I have collaborated on a number of projects over the years, and it is a true privilege to write this piece for such a wonderful musician.

ANDREW NORMAN
***Sustain* (2018)**

Composer's Note:

My first thought in writing the work was to imagine the audience that will sit in Disney Hall 100 years from now, during the 200th season of the Los Angeles Philharmonic. What will it mean to gather as a community and listen to an orchestra in 2118? How will the ears and minds of those people be different from ours? How will they be the same? How will their notions of time and space and sound and history be

shaped by the world around them, and what will that world outside Disney Hall look like? What place will the art of live symphonic performance have in such a society?

These are broad and bottomless questions which led me in many directions, but gradually they coalesced around a pair of subjects. The first is time. Perhaps, 100 years from now, the act of sitting quietly and listening to a symphonic argument unfold over 45 minutes will mean even more than it does today. Perhaps, in a time when humans will be bombarded with increasingly atomized bits of information, when overstimulation, fragmentation, and isolation will be the given norms of experience and discourse, perhaps then communal listening to a single, long unbroken musical thought will carry a kind of significance, sacrifice, and otherness we can't yet really imagine.

I realized, as I was trying to conceptualize *Sustain* as one long unbroken musical thought, that I was attempting to access and understand spans of time that were much bigger than my own, that I was trying to move from times with which I was familiar—that of a tweet, or a work day, or a year—to things I

could never personally experience, like the rise and fall of species, the movement of tectonic plates, the birth and death of stars.

Structurally speaking, *Sustain* is cast in the form of a contracting spiral. It repeats the same music ten times in a row, each repetition being exponentially faster than the time before. What takes many minutes to unfold at the beginning flies by in a few seconds toward the work's centre.

All this thinking about time and proportion brought me around to what is perhaps at the heart this piece: the natural world.

Midway through writing *Sustain* I discovered that I was really writing a piece about the earth, and my—and our—relationship to it. All the work I was doing with long spans of musical time and geologically-unfolding sonic processes was in many ways my attempt to place us, the listeners, in relation to things in nature which are unfathomably bigger and longer than we are. And if there is a sense of sadness or loss that permeates this music, it comes from the knowledge that we, at this critical moment in our history, are not doing enough to sustain the planet that sustains us, that we are not preparing our home for those who will inhabit it in the next hundred, thousand, or million years.

The piano is our canvas.

PAUL HAHN & CO.
PIANO SALES & SERVICE SINCE 1913

1058 Yonge Street
paulhahn.com



JOSÉ EVANGELISTA
b. 1943

José Evangelista was born in València, Spain in 1943. He began musical studies with Vicente Asencio. After studying physics and working in computer science, he settled in Montreal in 1970 where he studied composition with André Prévost and Bruce Mather. He also

studied Japanese gamelan in Surakarta (1980) and Yogyakarta (1986), and Burmese piano in Rangoun (1986). Evangelista explores ways of making music based exclusively on melody. He has developed a heterophonic language for small ensembles as well as for the orchestra, in which the melodic line generates echoes of itself, creating an illusion of polyphony. His music is based on a wide range of traditions; apart from his Spanish origins are influences of Indonesian gamelan, Western avant-garde and modal music.

The Evangelista catalogue includes instrumental and vocal works as well as stage music (two operas, four monodramas and a piece of musical theatre).

Among his orchestral works, highlights include: *Airs d'Espagne* for string orchestra, commissioned by CBC and performed more than one hundred times in Europe, America, Australia and Asia by 28 orchestras. His *Symphonie minute*, commissioned by Montreal Symphony Orchestra, has been performed by 27 Canadian, European, and Asian orchestras. *Piano concertant*, commissioned by Radio-Canada, was premiered by Louise Bessette and Orchestre de chambre de Lausanne under Michel Tabachnik. Other performances are Marc-André Hamelin and the Montreal Symphony Orchestra under Stanislaw Skrowaczewski, Ichiro Nodaira and the Orchestre Philharmonique de Radio-France under Yves Prin, Ananda Sukarlan and Orquesta de València under Joan Cerveró and Louise Bessette and the NAC orchestra under Linda Bouchard. Esprit Orchestra, under Alex Pauk, has played nearly all of Evangelista's orchestral works, including commissions and premieres.

Evangelista chamber works have been played, among others, by Arraymusic, the Continuum Ensemble, Ensemble Contemporain de

Montréal, McGill Contemporary Music Ensemble, Ensemble Modern, Ensemble Pléïade, Grup Instrumental de València, Ictus, I Musici de Montréal, l'Itinéraire, Music Projects, New Music Concerts, the Nieuw Ensemble, the NEM (Nouvel Ensemble Moderne), Ensemble SMCQ (Société de musique contemporaine du Québec), Soundstreams, Speculum Musicae, Vancouver New Music, Quatrouvailles (Canada), the Cuarteto Latinoamericano (Mexico), Del Sol String Quartet, and Kronos Quartet (US). Many pianists play his *Monodías españolas*, *Nuevas monodías españolas* and *Bis*; namely, Louise Bessette, Jean-Marie Cottet, Anthony De Mare, Eve Egoyan, Bartomeu Jaume, Beatriz Montes, Jamie Parker, Philippe Prud'home, Haydée Schvartz, Anada Sukarlan, Jeremy Thompson and Francis Yang, among others.

He was composer in residence at the Montreal Symphony Orchestra (1993-95), at the Indonesian Arts Institute (1986), at Grame (1999) and at the Royaumont Foundation (2000), both in France.

Evangelista has received several prizes and awards, including the special prize of the Spanish Ministry of Culture and the SOCAN Jan V.

Matejcek New Classical Music Award. His work *Clos de Vie* was recommended by the international tribune of composers of UNESCO and eight of his compositions have represented Canada at the festival ISCM (International Society for Contemporary Music).

The Homage Series of the Société de musique contemporaine du Québec 2017-2018 is dedicated to Evangelista for his "singular and coherent approach with a greater openness to the world". More than 40 concerts and many activities celebrate his work in Canada and abroad.

In 2019, he received the \$25,000 Serge-Garant Composition Award for the whole of his work.

Biography courtesy of composer

ADAM SCIME

b. 1982

As a young composer and performer living in Toronto, Adam Scime has been praised as "a fantastic success" (CBC) and "Astounding, the musical result was remarkable" (icareifyoulisten.com). Adam's work is widely known for its coloristic exploration and innovative sonic

experimentation. His work has received many awards including the 2015 CMC Toronto Emerging Composer Award, The SOCAN Young Composer Competition, The Karen Keiser Prize in Canadian Music, The Esprit Young Composer Competition, and first prize in the 2018 Land's End Composer Competition. Adam was recently selected for the Ensemble contemporain de Montréal (ECM+) 2016 Generations Project during which his piece *Liminal Pathways* was toured across nine Canadian cities. Additionally, Adam's music continues to be performed and commissioned by many renowned ensembles and soloists including Nouvelle Ensemble Moderne, The Esprit Orchestra, Array Music, The National Arts Centre Orchestra, The Thin Edge New Music Collective, The Hamilton Philharmonic, l'Orchestre de la Francophonie The Gryphon Trio, New Music Concerts, Soundstreams, The Bicycle Opera Project, Véronique Mathieu, Nadina Mackie Jackson, and Carla Huhtanen, among others.

In November of 2012, Adam's work was featured in the Emergents Concert Series, a

collection of concerts showcasing emerging artists from across Canada and hosted by the Music Gallery. In March of 2011, New Music Concerts premiered Adam's new trio *After the riot*, for a concert celebrating the music of the prominent late English composer Jonathan Harvey. New Music Concerts subsequently commissioned from Adam a piece titled *In The Earth And Air*, for large ensemble and soprano soloist Carla Huhtanen, a work that was premiered to much critical success. In 2014, Adam's piece *Broken Images* was toured across China to various new music festivals by a chamber group of renowned Canadian soloists. Recently, violinist Véronique Mathieu and pianist Stephanie Chua recorded Adam's piece *Gradual Erasures* and released it on their *True North* Centrediscs recording. Adam has been selected for numerous composer workshops including Domaine Forget, The Soundstreams Emerging Composer Workshop, The Vocalypse Opera from Scratch Workshop, The National Arts Centre composer training program, The Canadian Contemporary Music Workshop, and the

Chrysalis Workshop with the Continuum Contemporary Ensemble, among others.

In addition to his activities as a composer, Adam also works frequently as a freelance double bassist, conductor, and educator with a specialization in contemporary music. Interesting performances include *Nuit Blanche* 2009 when Adam performed under music director Brian Current in James Tenney's installation, *In a large open space*. In 2011, Adam performed in Juliet Palmer's massive theatre creation *Like an Old Tale*. As a performer, he has worked directly with Pauline Oliveros, Salvatore Sciarrino, Philippe Leroux, Kaija Saariaho, Vinko Globokar, Marco Stroppa, and Robin De Raaff, among others. Recently, Adam traveled with the Ontario Festival Orchestra to China for a tour of six cities. In 2014, Adam performed in the North American premiere of Louis Andriessen's *Anaïs Nin* with soprano Wallis Giunta as part of the inaugural 21C New Music Festival hosted by the Royal Conservatory. He performed in the 2015 Luminato Festival presentation of R. Murray Schafer's *Apocalypsis* - a

production that was recorded and commercially released by the CBC. Adam continues to perform with many esteemed organizations and ensembles across Canada. He is the Music Director of FAWN Chamber Creative - an innovative and daring Toronto based opera company - where he has workshopped and conducted the premieres of many new Canadian operatic works. In 2015, FAWN also produced Adam's first full length opera *l'homme et le ciel*, a production that was co-produced with the Music Gallery and met with critical praise. As one who is passionate about collaboration and education, Adam continues to work with many organizations as a mentor and educator in a variety of contexts involving young and promising artists.

Adam recently completed his doctorate in composition with Gary Kulesha at the University of Toronto (2018). Previous to his current position at U of T, Adam studied music theory and composition at The University of Western Ontario where his teachers included Peter Paul Koprowski and Paul Frehner. Adam has also received private lessons with Roberto Sierra, Anders Hillborg, Vinko

Globokar, Colin Mathews,
Chen Yi, and Osvaldo Golijov.

Biography courtesy of composer

ANDREW NORMAN

b. 1979

Andrew Norman has emerged in recent years as one of the most compelling musical voices of his generation. Norman's work draws on an eclectic mix of sounds and notational practices from both the avant-garde and classical traditions. He is increasingly interested in story-telling in music, and has explored ways in which non-linear, narrative-scrambling techniques from other time-based media like movies and video games might intersect with traditional symphonic forms. His distinctive and highly energetic voice has been cited in *The New York Times* for its "daring juxtapositions and dazzling colors," in the *Boston Globe* for its "staggering imagination," and in the *Los Angeles Times* for its "audacious" spirit and "Chaplinesque" wit.

Norman's symphonic works have been performed by leading ensembles worldwide, including the Los Angeles and New York Philharmonics, the Philadelphia and Minnesota Orchestras, the BBC, Saint

Louis, Seattle, and Melbourne Symphonies, the Orpheus, Saint Paul, and Los Angeles Chamber Orchestras, the Tonhalle Orchester, the Royal Concertgebouw Orchestra, the Orchestre National de France, and many others. Norman's music has been championed by such eminent conductors as Sir Simon Rattle, Gustavo Dudamel, Marin Alsop, David Robertson, and John Adams.

In recent seasons, Norman's chamber music has been featured at the Bang on a Can Marathon, the Chamber Music Society of Lincoln Center, the Wordless Music Series, the CONTACT! series, the Ojai Festival, the MATA Festival, the Tanglewood Festival of Contemporary Music, the Green Umbrella series, the Monday Evening Concerts, and the Aspen Music Festival. In May of 2010, the Berlin Philharmonic's Scharoun Ensemble presented a portrait concert of Norman's music entitled "Melting Architecture."

Norman is the recipient of numerous prizes, including the 2004 Jacob Druckman Prize, the 2005 ASCAP Nissim and Leo Kaplan Prizes, the 2006 Rome Prize, the 2009 Berlin Prize, a 2016 Guggenheim Fellowship and a 2017 Arts and Letters Award in Music from the

American Academy of Arts and Letters, and was named Musical America's 2017 Composer of the Year. He joined the roster of Young Concert Artists as Composer-in-Residence in 2008 and held the title "Komponist für Heidelberg" for the 2010-2011 season. Norman has served as Composer-in-Residence with the Boston Modern Orchestra Project and Opera Philadelphia, and is currently Creative Advisor and Composer-in-Residence with the Los Angeles Chamber Orchestra. Norman's 30-minute string trio *The Companion Guide to Rome* was named a finalist for the 2012 Pulitzer Prize in Music, and his large-scale orchestral work *Play* was nominated for a 2016 Grammy in the Best Contemporary Classical Composition category and received the 2017 Grawemeyer Award for Music Composition.

Andrew Norman is a committed educator who enjoys helping people of all ages explore and create music. He has written pieces to be performed by and for the young, and has held educational residencies with various institutions across the country. Norman joined the faculty of the USC Thornton School of Music in 2013, and he serves as the director of the

Los Angeles Philharmonic's Composer Fellowship Program for high school composers.

Norman recently completed two piano concertos, *Suspend*, for Emanuel Ax, and *Split*, for Jeffrey Kahane, as well as a percussion concerto, *Switch*, for Colin Currie. Recent projects include collaborations with Jeremy Denk, Jennifer Koh, and eighth blackbird. The Berlin Philharmonic and London Symphony Orchestra, conducted by Sir Simon Rattle gave the world premiere of his, *A Trip to the Moon*, an opera for all ages, which recently received its United States premiere by the Los Angeles Philharmonic, led by Teddy Abrams and choral director Grant Gershon with concert staging by Yuval Sharon. Last season, the Los Angeles Philharmonic premiered Andrew Norman's *Sustain* which was hailed as "game-changing" ...a "breakthrough" (*Los Angeles Times*) and "sublime" (*New York Times*).

Norman currently lives in Los Angeles, CA and his music is published exclusively worldwide by Schott Music.

Biography courtesy of Schott Music Corp | EAMDC

THANK YOU!

ESPRIT ORCHESTRA gratefully acknowledges the supporters below for making this season possible.

2019-20 SEASON SPONSOR



GOVERNMENT PARTNERS



Canada Council
for the Arts

Conseil des Arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario



FUNDED BY
THE CITY OF
TORONTO

CORPORATE PARTNERS



POWER
CORPORATION
DU CANADA

Business/Arts



FOUNDATIONS



Foundation



THE MICHAEL AND SONJA KOERNER CHARITABLE FOUNDATION
THE MARY-MARGARET WEBB FOUNDATION
TIMOTHY AND FRANCES PRICE
THE MAX CLARKSON FAMILY FOUNDATION
THE CHARLES H. IVEY FOUNDATION
THE AMPHION FOUNDATION, INC.
ANONYMOUS

MEDIA SPONSORS



theWholeNote

THANK YOU!

ESPRIT ORCHESTRA gratefully acknowledges the following donors for their generous support of Esprit.

Music Director's Circle

Timothy & Frances Price
Anonymous

Sustaining Members \$5,000+

Edred Flak & Chantal Perrot
David Novak
Alex Pauk & Alexina Louie
Daniel Zbacnik

Members \$1,000-\$4,999

Mary Beth Currie & Jeff Rintoul
Nona Macdonald Heaslip
Peter & Helene Hunt
David Jeong
Simon Kattar
Margaret Logan
Robert Morassutti
Roald Nasgaard & Lori Walters
John Rea
Barbara Ritchie
David Sherr
John Stanley & Helmut
Reichenbacher
Barbara Sutherland *in memory of
John Sutherland*
Jill Taylor & Charles Hazell
Anonymous (3)

Patrons \$500-\$999

Richard J. Balfour
Anne Douville

Janusz Duksza
Chris Paul Harman
Michael & Linda Hutcheon
Ellen Karp & Bill Johnston
John Kelly
Pia Kleber
Welly Kurniawan
Kathleen McMorrow & John
Beckwith
Paul Mingay
David Pyper
Brian & Josephine Robertson
Ronald Royer
Steven Salamon & Karen Goos
R. Murray Schafer
Maureen Tingley
Phillip Tingley
Alan Torok
Stanley & Rosalind Witkin

Friends \$100-\$499

Robert Aitken
Carol Anderson
Rick Archbold
David Archer
Charles Armstrong
Eugene Astapov
Kevin Ball
Erik Benneter & Rachel Loo
Michael Bowen
Diana Carradine
Austin & Beverly Clarkson
Helene Clarkson
Nora Clarkson
Omar Daniel
Wai Ying Di Giorgio

Anna Dowbiggin
 Eleanor Engelman
 Edward Epstein
 José Evangelista
 John Evans
 Cedric & Jacqui Franklin
 Ivars & Anita Gaide
 Keith & Mary Gauntlett
 Rachel Gauntlett
 Erica Goodman
 Catherine Graham
 Bill Hammond *in memory of Roger D. Moore*
 Ghislaine Harquail *in memory of Regina Upenieks*
 Peter & Maureen Harris
 Peter Herrndorf
 David Holt
 Ruth E. Hood
 Scott Irvine *in memory of Joan Watson*
 Julian Jaffary
 Ronald Jewell
 Matthew Jocelyn
 Natalie Kemerer
 Peter Kemerer
 Elena Koneva
 Jonathan Krehm
 Natalie Kuzmich
 John Lawson C.M.
 Sherry & Gregory Lee Newsome
 Kathy Li
 Wailan Low *in honour of Keith Low*
 Xiao Qiong Lu
 Roderick MacMillan
 Guida Man
 Mark Marmer
 Bruce Mather
 Robert Mellin

Richard Mercer
 Tenny Nigoghossian
 Radoslav Ognjenovic
 Gary Pattison
 Rhyll Peel
 Donald H. Pelletier
 Manfred Puls
 Jerry Richmond
 Adrienne Schmitt
 Deborah Schramek
 Ryan Scott & Sanya Eng
 Frances Sedgwick-Pauk
 Mike Sehl *in memory of Regina Upenieks*
 David Silcox & Linda Intaschi
 Robert E. Simpson
 Jeffrey & Tomiko Smyth
 Ana Sokolovic
 Paul Solomons
 Andrew Staniland
 Audrey Stefanovich
 Barbara Thompson *in honour of Alexina Louie*
 Joanne Tod
 George & Rebecca Ullman
 Richard Upenieks
 Nicola von Schroeter
 Mark Starowicz
 Jessie Wang
 Fen Watkin
 Marilyn Weinstein
 Shana White
 Anonymous (4)

This listing reflects our best efforts to publish current information as of November 20, 2019. Please contact the Esprit office with any amendments.

BOARD OF DIRECTORS

Margaret Logan	President
Ning Yi	Treasurer
Kathy Li	Secretary
Cedric Franklin	Director at Large
John Kelly	Director at Large
Alexina Louie	Director at Large



ARTISTIC STAFF

Alex Pauk, C.M.	Music Director & Conductor
-----------------	----------------------------

ADMINISTRATIVE STAFF

Rachel Loo	Operations Manager
Amber Melhado	Marketing & Outreach Coordinator
Christine Passmore	Personnel Manager

SPECIAL THANKS

David Jaeger, Dennis Patterson, Lev Nesterov



511-174 Spadina Avenue
Toronto, ON M5T 2C2
416.815.7887
info@espritorchestra.com



espritorchestra.com

UPCOMING CONCERTS & EVENTS

Electric & Eclectic

Wednesday February 26, 2020

8pm Concert | 7:15pm Pre-Concert Chat | Koerner Hall

John Adams *Son of Chamber Symphony*

James O'Callaghan *Not non-other*

Alfred Schnittke *Concerto Grosso No.1*

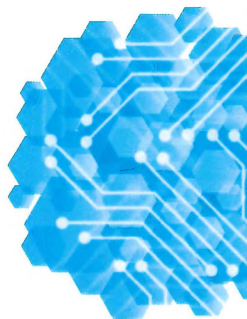
Guest Artists

Marie Bérard, violin

Stephen Sitarski, violin

Stephen Clarke, harpsichord/prepared piano

James O'Callaghan, electronics



Taiko Returns

Sunday March 22, 2020

8pm Concert | 7:15pm Pre-Concert Chat | Koerner Hall

Barbara Croall *Mijidwewinan (Messages)*

Christopher Goddard *Piano Concerto*

Eugene Astapov *A Still Life*

Maki Ishii *Mono-Prism*

Guest Artists

Shannon Mercer, soprano

Nagata Shachu, taiko drumming group

Eugene Astapov, conductor

Christopher Goddard, piano

Barbara Croall, Anishinaabekwe Performer



New Wave Festival

April 16–18th, 2020

Trinity St. Paul's Centre

Subscribers entitled to **FREE ADMISSION** for New Wave Events!

A rendezvous, bridge, crucible, showcase, interface for young composers, performers, and audiences. More details coming soon!



Esprit Orchestra gratefully
acknowledges the following for
their generous support

Season Sponsor



Canada Council
for the Arts

Conseil des Arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme de gouvernement de l'Ontario



POWER
CORPORATION
DU CANADA



Foundation



The Michael and Sonja Koerner Charitable Foundation
The Mary-Margaret Webb Foundation
Timothy & Frances Price
The Max Clarkson Family Foundation
The Charles H. Ivey Foundation
The Amphion Foundation, Inc.
Anonymous

ESPRIT ORCHESTRA

511-174 Spadina Ave. Toronto, ON M5T 2C2

416 815 7887

info@espritorchestra.com

espritorchestra.com

